

The Devil's Own



Saxophone Quartet

Kris Covlin, Soprano Saxophone

Scott Campbell, Alto & Soprano Saxophone

Eric Goluszka, Alto & Tenor Saxophone

Erin Rogers, Baritone Saxophone

25 Nov. 2000 • 8:00 PM • Convocation Hall

Program

Alaric I or II (1989)

Gavin Bryars
(b. 1943)

Twee Koralen (1974)

Klaas De Vries
(b. 1944)

I. to the memory of Johnny Hodges

II. A la memoria di Bruno Maderna

Intermission

Program Notes

Alaric I or II is scored for two soprano saxophones, plus alto and baritone, rather than the more common SATB, to mirror the instrumentation and pitch ranges of the more familiar string quartet. Alaric I or II was written during the summer of 1989, commissioned by the Delta Saxophone Quartet, when I had no access to any instrument or recording equipment and so the musical references, which I wanted to include, were done, imperfectly, from memory. These included parts of my second opera Doctor Ox's Experiment (then only existing in sketch form), the work of the Argentinean bandoneon player Dino Saluzzi and so on. I also included a number of extended techniques including circular breathing, multiphonics and extreme registers. The piece is technically quite difficult and, curiously, it is the lower instruments, which have the hardest parts - the baritone sax having some altissimo passages and, eventually, ending the piece with a brief elegiac solo in the pibroch piping tradition. The piece is essentially lyrical and even vocal in character, thereby following Grainger's idea of the saxophone family (SATB) as a parallel to the family of human voices. The title comes from the name of the mountain, Mount Alaric, in Southwest France, opposite the Chateau where I spent the summer. No one seemed to know which of the two "King Alarics" the name referred to.

—Gavin Bryars

Twee Koralen was written by the Dutch composer, Klaas 'De Vries, for the Netherlands Saxophone Quartet in 1974. This elegiac work was written with two people in mind— Johnny Hodges and Bruno Maderna. Hodges, was one of the finest saxophone players in jazz, of any era. A superb musician with a wonderful sound and above all, a tone that is always instantly recognizable, which is the hallmark of the jazz greats. Maderna was an Italian composer of avant-garde and electronic music

and a noted conductor. With his friend the composer Luciano Berio, Maderna founded the Studio di Fonologia Musicale at Milan Radio in Italy in 1954; the studio became a major laboratory for electronic music in Europe.

Duke Meets Mort is a meeting at a "summit" between two American originals, who, while we mourn their loss, can now hopefully get to know one another a little better. Specifically, the piece takes six chords (never quite in their original sequence) from Duke Ellington's Mood Indigo and interprets them freely in the voice of Morton Feldman. I've always felt a correspondence between Ellington's "Indigos" and Feldman's delicate, ethereal vision, so this "jam" should not be too much of a surprise. The piece should be played throughout with hushed reverence, an homage and prayer. This piece was written for the Nice Guy Saxophone Quartet in 1992.

—Robert Carl

Grave Et Presto, written in 1938, mimics a solemn, funeral dirge, opening slowly and quietly, gradually building to a climax and returning to its opening mysteriousness. A sudden tempo change begins the lively, playful section, which displays the beauty of the saxophone as well as the technical mastery of each player.

The Devil's Rag was written by Jean Matitia, also known as Christian Lauba, in 1988. Matitia is Lauba's alter ego, with each personality composing in contrasting styles. The composer created versions for solo saxophone and piano as well as twelve-member saxophone ensemble. The Devil's Own Saxophone Quartet has reduced the arrangement to its present quartet form.

Duke Meets Mort (1992)

Robert Carl
(dates unknown)

Grave et Presto (1938)

Jean Rivier
(1896-1987)

Devil's Rag (1988)

Jean Matitia
(b. 1952)

Please join us for a reception in the Arts Lounge.

Upcoming Events

Dec. 16, 2000 Sr. Recital: **Kris Covlin**, Saxophone
Con Hall, 8PM. Free Admission

Jan. 19, 2001 Sr. Recital: **Scott Campbell**, Saxophone
Con Hall, 8PM. Free Admission

Feb. 25, 2001 Jr. Recital: **Erin Rogers**, Saxophone
Con Hall, 8PM. Free Admission



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